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PHILADELPHIA'S INDEPENDENT WEEKLY NEWSPAPER
July 22 - July 29, 2010 #1313 | www.citypaper.net

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Waiting for Good Dough

If you think there's no great pizza in Philly, you're not looking hard enough

by Drew Lazor

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PARAMORE
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 JACKIE GREENE
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SAT, AUG 14 AT 5PM
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the bell curve
Q & A with the author of the book

- [1] Did the Philly police officers involved in this assault for a lengthy shooting from says twice? The only for the said a "He's three ways of making me talk I hope to make detective some day"
- [2] Philadelphia who turn their gun over to the police receive PayGuns and Boxes "What could get the say a lamp of him?" asks Philly cop "Because I stole some"
- [3] Rich Subito a former staffer for U.S. Rep. Bob Casey says he may run for City Council in 2011 "Either then or move to Central West Africa to live among the silverback gorillas," says Subito "I believe my experience qualifies me for both"
- [4] The city's new law enforcement officer in place of the one involved in this month's Rite the Docks accident "Not only is it good policy," says Mayor Nutter, "but it'll make an admirable children's book."
- [5] City Controller Alex Stettin says former Free Library president Eliot Stettin accepted an improper \$250,000 loan "Duh," says Stettin.

- [6] Friday Night Lights broke at Temple University The 22 actors who portray high school football players arrive there last night because The 22 best football players to ever walked on Temple University campus
- [7] Ramsay concludes that Philly's first Apple store will open on Friday "I'm gonna pick up a new iPad before it sells out," says Stu Blyskal, justifying great deal
- [8] FoodNetwork films a new food contest between two South Philly restaurants And by their coincidence they're cooking meatballs
- [9] A construction workers pension fund with a \$27 million stake in the ongoing luxury 93 Bethesda Square project becomes the building "How can one be a politician without the Phil?" says Franklin, and he'll be the next Jimmy Hoffa "I'll shut him up. Just about anyone else's body up on the white telephone submission"

This week's total: 5 | Last week's total: 3

the naked city



PHOTOGRAPH BY JEFFREY M. HARRIS

AMILLIONSTORIES

Humping your dog since 1988

A new one, **A Million Stories Special Report**. Back in October 2009, we told you about the incident on 73rd Street, specifically, 73rd Street, and the nearby residents of what **and death**. Neighbors, just I recall, had to shut their windows and told another their attempt to confront the house's owners were met with frightening hostility. Since then, the house's neighbors, leaving neighbors to speculate on what was going on inside. **A good dog owner? A dog-fighting ring? What's they building in there?** Neighbors continued to be concerned with the Department of Licenses and Inspections (L&I) and the Pennsylvania Society for the Prevention of Cruelty to Animals (PSPCA). Last week, one such grievance made its way to our typewriter. Since September 2008, the residents of the 700 block of 73rd Street have been contacting police, L&I, PSPCA, the Pennsylvania Department of Health, to no avail regarding a residence at 739 73rd St. The address read: "The neighbors have complained about that address to the home with/without a dog-fighting operation, and that there are dead dogs/bodies rotting on the house." L&I logged a complaint six months ago... yet L&I has still not been to the property. This is the second summer in a row where residents of that block cannot even open their windows, due to constant barking and crying of dogs that no one has been outside of the house, and the smells of death, urine and feces."

So what the hell was L&I waiting for?

Last Wednesday, July 15, we did a tour of the area where the scene took place with L&I and PSPCA. And lo and behold, the very men running the department for the most **unimpressive WTF news investigation**. PSPCA had outside the house, and found **no Chihuahuas** inside, living in fifth and yep, the motherfucker.

But there's more, because we started that story by God, we're gonna finish it. As it turns out, there were **85 Chihuahuas**, out of 50,

says PSPCA Law Enforcement Division **George Berger**—and two of them were dead. Oh, and there were two cats, as well.

Here's the thing that bothers us: That Wednesday the day of

That's some nice work there, boys.

the red, L&I told us that 739 73rd St. had been hit with some violations for its exterior, weeds and trash. But, they assured us, all those violations were taken care of and the house was in complete compliance with city code. As for us, they were concerned, 739 73rd St. was all right by them. Which means that, presumably, at some point, some L&I official scaped the place out, and simply failed to notice the **unimpressive, pervasive stench of dog shit**, even after the neighbors complained repeatedly to L&I last

PHOTOGRAPH BY JEFFREY M. HARRIS

[is a hell's legion of rat dogs.]



A MILLION STORIES

31

thruvery thing in the end, it took the JSPCA's discovery of a **hell's Legion of rat dogs** for L&L to decide that the house was uncontrollable — which it did, right after the mad.

That's sometimes work them, boys.
 Besides for the JSPCA looking a **sewer** warrant, they — like any other police agencies, which they are — do not have **probable cause**. "We had complaints going back to December '08 regarding that location," Dengel says. "The owner of property" — listed as records as **Frank and Antoinette Roberts** — "could never let the officers, never let us in. We never had enough reliable cause to be able to get a search warrant to go in. Every time, we could never see anything." Eventually — and not coincidentally right around the time **we were calling them** — something was so doing it as provided a foundation for a warrant, though Dengel **won't say exactly when**. Probable cause, he explains, is established on the basis of an investigation, or some one has to come forward on an **evidentiary** or give **photographic evidence**.

Why L&L didn't obtain an **administrative warrant** allowing it to report 729-Bay St. — which it can do — as anyone's guess, and since no one at that agency will get back to us, we'll just attribute their inaptitude to an **unwritten character flaw** they simply can't help. But that's not so down as you're here, L&L. At least you have



complete job **sewer** **stagnant** **letter** than this publication's payroll. Feel better? We thought you might.

> \$5000 GOVERNMENT

You've probably heard about the **\$10 million** going to the state budget set aside for a library housing **books-to-be-donated**. **Arten Specter**, and the other **\$10 million** grant received for the **John F. Martin Center for Public Policy** (below, one stage), you can learn here to be not abortion, get an "O" from the National Rifle Association, be routinely listed among **Congressional most corrupt members**, and still persuade Democrats to vote for you.

But what about the other **\$266 million** allotted for the **Re-development Assistance Capital Program (RACP)** last proposed "St. Cigs," because that state is dyed black, which **Gov. Ed Rendell** defends as a way to give Pennsylvania's economy and create jobs? Let's review some RACP projects throughout the state.

Well, there's the **\$10 million** going to the "construction, renovations, infrastructure and other related costs for a headquarters facility for a **Fortune 100 global company**" to be located in Lehigh Valley. That's right, **Lehigh Valley** is going to be the "region of the Shenandoah, Roanoke, Madison, and Great" in **Marion County**, where that's all. Here at Philly, \$1 million will go for the renovation of the old **Wiley Building** Co., facility at the **West and Roberts Avenue**. For the **American Revolution Center**, also in Philly's Twenty million back.

Then there's the projects that can't possibly be transportation: those handful of jobs, no matter what **Paul Hulse** says in **Lawrence County**, \$5 million is going to the "redevelopment of an abandoned historic **former schoolhouse**," and **King's College**, a private Catholic school with 2,200 students, will absorb **\$3 million** for a new center. In **Luzerne County**, **Glenn D. Hawker Inc.** — a construction company — will receive **\$300,000** to "enhance existing existing across public road into **Hawker property**." **Pennsylvania Power Co.** will get **\$200,000** to build 600-foot riding in **Schaffel Hill County**.

But here's our favorite: **Two million dollars** is going to **Armen Township**, for, well, the state doesn't know yet. At least, it's not **Yonkers**. That's really won't say more details available on that. **Gary Tessa**, Rendell's press secretary, told him much.

We're not saying RACP is all bad — after all, this state needs jobs, and the program requires beneficiaries to match dollar-for-dollar the state's budget — but in a state whose main debt comes from more **\$400 million to \$100 million** since 2000 (the year Rendell took office) legislators may want to pay closer attention to **who and what gets those grants**.

Conservative **conservative**, are assumed that about a **third of the state's RACP money** is he believed **Rendell's** **conservative**. They're **crying foul**, and who knows, maybe they have a point. That don't worry. The state has **\$300 million more** in RACP money than those sound. "Legislators will have input on what will happen to the other \$300 million," Tessa promised the **Pennsylvania Independent**. Wonderful, no?

Indeed. The budget the legislature passed earlier this month assumes Congress will come through on **\$850 million in Medicaid funding** — a prospect that looks increasingly unlikely. Layoff of up to 30,000 state workers is one quite possibly coming that **Rep. Specter** will have a history named after him. Just saying.

• This week's report by Jeffrey D. Roberts. Also this week and last week: **Thompson**. If you'd like to read his other writings, go to www.thompson.com.



soapboxer
By Jeffrey D. Roberts

RUIN TO ALL

• "OVERWHELMINGLY," **BRIGGS** A. June 21 New York Times story. "America is that the nation needs a fundamental overhaul of its energy policies." ... "It's a majority are unwilling to pay higher gasoline prices to help develop new fuel sources."

When it now fits into the worst environmental calamity in American history and although — as this writing — it appears as if no longer going to the full of the **oil**, the realizations of the oil will be felt for years, if not generations, to come.

To date this month, NASA reported that the first six months of 2010 were the hottest on record, going back 131 years, which states, "This extreme summer of record evidence is bringing the maximum can be felt." ... In other words, in a world in the order cycle when we should be using cooler operations — which is NASA's way of telling you that, yes, global warming is real.

We refuse to buy out from regions that give money to those who would it.

Lately we've called "Climategate" records have been published in report after report after report. And yet, Democrats are struggling to get a new red-down energy bill through the U.S. Senate. The legislation currently making the rounds won't go nearly as far as the version passed the House last year, which included a cap-and-trade provision. Nor will it set a firm deadline for the American Power Act, a bill introduced by Sen. John Kerry and Joe Lieberman that would reduce greenhouse gas levels by more than 50 percent below 2005 levels by 2050 by imposing tax on high carbon emitters.

This bill would have done all of that at minimal cost to business, according to EPA analysis, while saving \$69 billion in the deficit over the next decade, according to the Congressional Budget Office.

Nonetheless, it, too, was a non-starter. Instead, **Ally Latham** and **Sen. Majority Leader** **Mark Warner** are putting for a so-called bill that will focus on efforts of driving reduction of consumption and creating green jobs — more gains, sure, but also low hanging fruit — along with proposed cap-and-trade from power companies that may or may not ever see the light of day, because this might trigger rate hikes and worse. I side that.

It's not like our kids' futures are at stake or anything.

As the above mentioned Times poll indicates, ... (continued on page 12)



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A WATERY CAUSE: Twenty-three salvage barge crews in a flotilla rode the Ducks east on the Delaware River. Philadelphia police searched for two missing passengers, who were later discovered dead. **JESSICA KORNBLUTH**

[tragedies]

ACCIDENTS WILL HAPPEN

Ex-employees say Ride the Ducks "really endangered people." **By Holly Otterbein**

On Sept. 8, 2006, Ride the Ducks ended a UPS package tour of the city's 30-odd Baltimore employees, informing them that the company would close operations in that city immediately.

"We lost a lot of money in Baltimore," says Bob Spence, vice president of marketing and sales at Ride the Ducks, a Georgia-based company that operates amphibious tours in five cities. "We truly didn't know if you could ever be profitable there."

A independent Labor Relations Board (NLRB) investigation, however, casts doubt on this explanation. Ride the Ducks took in more than \$500,000 in gross revenue in Baltimore the year before it closed. And the last-off employees believe the company had no ulterior motives. In interviews, they claim Ride the Ducks shut down in Baltimore to block workers from joining the United States Workers Union (a vote was scheduled for Sept. 11, 2006).

The workers say they weren't organizing for better wages or benefits but, rather, for safer working conditions. "Their safety standards were substandard, despite big claims to the contrary," says former Ride the Ducks Capt. Dwyll Landwehr.

Another captain, who asked to remain anonymous because he agreed to let newspaper publishers not speak publicly about the company, says the safety conditions "really endangered people." A spokesman who also asked to be named was just blunt: "It was the most fatal-of-places I've ever seen."

This labor fight matters to Philadelphia. On July 7, a 250-foot, city-owned salvage barge in the Delaware River disintegrated, stranding Ride the Ducks craft—Duck 34—killing two passengers and injuring 10 others. According to police, the tour boat's engine had shut down long before an alarm flew, the cause of which is yet to be specified "mechanical trouble."

Though Ride the Ducks maintains that this was an unforeseeable accident—"You've been in a car that suddenly breaks down before, haven't you?" Baltimore says—former Baltimore employees say it might have been preventable. In their telling, the accident was a tragic consequence of the company lagging in inspecting the vehicles and

diminishing the workers' safety concerns.

"I don't think they were real people to us," says Fred Spence, another former Ride the Ducks captain. "But the company set themselves up for this by putting money where it lay. When someone is talking to you, it's not like, 'Sit up, get the hell out of work or you're fired.'"

Ride the Ducks routinely says its managers, equipment and pilots are the best in the city. So, while no Philly employees in Philadelphia filed for this article—the company is still looking for workers from the press—do Baltimore employees say it should light up what they describe as the company's rotten operation.

Spence says that some of Baltimore's boats are now in Philly, though he doesn't know if they were in storage or being used before the July 7 accident, grounded the fleet. If it's the latter, there's reason to be concerned: Landwehr says the vehicles' curves were routinely broken, their lights often didn't work, and "when you and you needed 10 pieces of equipment, you'd only get one, weeks and weeks later."

Two captains, both of whom asked to remain anonymous, say one boat was in such poor shape that, for eight weeks, they started it by lifting the trap door and rigging the starter with a crowbar.

"It had 40-gallon gas in its tank," a captain explains. "Spence was jumping off it."

The aforementioned sarcastic tale of a boat that took on water, but "informed of being the problem, they [replaced a] employee [in] drive it every day," Spence says he could see a light through one boat's front metal bracing—meaning there was a hole in it—but was too shocked off when he informed management.

These complaints go on and on, but one synopsis: Nearly all of the 30-odd captains interviewed say their superiors never went out to the water at a time, and at times addressing the problems, management gave them a coffee or a beer. (Duck 34's captain told

investigator that when he tried to alert the approaching barge of danger via his air horn, the driver didn't sound.) Landwehr and other Baltimore captains also say that Ride the Ducks regularly made its crews work more than 12-hour days, without breaks. They suspect the company did the same in Phila delphia. "The accident was right after the July Fourth weekend. For many they were missing their regular in Philly," says Landwehr.

One captain gave his own affidavit, read in the NLRB's investigation in Baltimore, to City Paper. (He asked not to be named.) It says Spence and Landwehr's argument: "The company was assigning captains to around six hours a day, which could end up being a 13-and-a-half-hour day with no breaks.... I remember that the company brought in a captain from Philadelphia around that time to talk to us about how to do an 8-hour day."

Ride the Ducks settled the NLRB complaint for \$46,450, and remained closed in Baltimore. In Philadelphia, the Coast Guard and the Mayor's Office say they've not yet determined if Ride the Ducks will be allowed to do into the city (a National Transportation Safety Board investigation is pending).

If not, it would be the first time Ride the Ducks was banned from the Delaware. Gregory Adams, the Coast Guard's local port captain, banned the company from questioning off Penn's Landing from 1996 to 2004 because he deemed its presence in the channel too perilous. His concern or record did not deter him.

In respect, Adams might've been onto something. From 2004 to 2006, the Coast Guard has logged 33 incident reports involving Ride the Ducks, which is around the number, these reports are listed to "preventable marine casualties," which include striking a bridge, losing propellers, related to other or anyone requiring professional medical treatment, and other errors.

Of those 30, five involved Baltimore's Ride the Ducks. Philly's Ride the Ducks made an appearance in 22 reports—once during one time, the Spirit of Philadelphia, which operates dinner cruises, was involved in two incidents: reports RiverLink Ferry, which runs between Penn's Landing and Camden in the summer, was in one.)

Ride the Ducks, meanwhile, says last year's events in Baltimore have no connection to the July 7 incident.

"I don't see the relevance of any of this to the tragic accident in Philadelphia," says Spence, adding, "Safety has always been of paramount importance to us."

(Holly Otterbein is a reporter at City Paper.)

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Waiting for Good Dough



If you think there's no great
pizza in Philly, you're not
looking hard enough.

by Drew Lazor

PIZZA PORTRAITS

by Neal Santos

THE PIZZA IN Philly sucks.

You have heard someone say this. And there's a good chance that someone was you.

After all, a laudable view of our native pizza craft in Philadelphia persists in its parietal form. To malign this city's reputation for its blistered dough is to embrace Philly's torridous, punch-drunk boozie affair with its own geographic idiocy.

People blame the writer People Please New York. Some even blame La Cosa Nostra—the old South Philly winks 'n' nods goes that the mafia, with heyday and such, was a formidable chafed chicken driver on offbeat cheese and tomato sauce that every pizza in town ended up with the same mediocre product.

It's easy to malign a food as universally flaccid as pizza. In my experience, though, the state of Philadelphia pizza is stronger than ever. That city's stable of respected pizzerias has been bolstered by an influx of passionate doughsters to them, so-called "artisan" who raise the conversation of the common slice from a greasy work-a-hunk to a temperamental art form. But Philadelphia pizza is about to achieve more than just that.

THE LOGICAL PLACE to begin an excavation of "Philadelphia pizza" is defining what that actually is. Do we have a pizza identity, a standard approach that anyone can spot and brand as a product of the 215? There's the famous Marzetti pie square stacked hot Italian meatloaves, as well as the sauce-on-top, cheese-on-bottom thin-crust round (also called tomato pie, confusingly served in Burlington County, but both are too comfortable in their respective niches to quibble for an entire city). After talking to multiple pizza authorities, chefs and pizza-makers, I've reached a dual conclusion: The pizza name war, there is no widespread style in visible above all others in Philadelphia. The singular answer? Yet, there is one—but it's nuanced.

When a power restaurant critic Craig LeBaron arrived here 12 years ago, he consistently uncovered "big Greek pizza pie, a sweet kind of profile, a lot of cheese.... No thing that [would] stand out as a national search for pizza."

"If there's a signature pizza, I don't think," says Penn Museum historian in Northern Liberties, "because it looks ancient and white and not cooked."

Marlo Dicks, who with her husband, Jason, owns the SAGE pizzeria at 10th and Federal and 10th and Locust, grew up at 20th and Ritten and remembers her father making home-baked Philly sausage pizza and her brother home on Fridays, when the Stokes Catholic family returned from out-of-town. At a review of the old Philly pizza place, Dicks says, "you don't get very thin pizza—you get very Americanized, fast-food pizza."

"Go anywhere in the country to a pizza joint and I most places have signs boasting that they're this style," says Brian Dryer, a Kensington-based artist so fixated about pizza that he actually created a highly detailed exhibit on the topic at a Robot Car Club that May. "You don't get a lot of that around here. You just have...well, pizza."

And so it goes. What constitutes Philadelphia pizza cannot be summed up in a city. Who fondly sends into the mass, then, fills into the first-dated hands of this city's individual pizza-makers, whose disciplines, influences and aspirations vary as widely as their beliefs of what it takes to turn a everyman snack into an elemental experience.



Waiting for Good Dough

PIZZA-MAKERS — or “pizzaioli,” the Italian term that’s found its way as a sufficient (or flustered) adjective — are opinionated. They don’t agree on much, but the one thing they agree on is equal ahead in the details. First, perhaps the most straightforward disagreement: Just what role of yeast butter and olive oil is infinitely complicated into a sauce, a minor-scientific suggestion that can inevitably take a large difference in the final product.

More Vets, who’ve been based about 100 miles from the Others, is intimately familiar with the challenges. “There’s much consistency in the way,” he says. “Low humidity. Water temperature. Add a little water sometimes. Add a little sugar. A little honey. Shouldn’t work it at a higher heat right now? Store like dough at room temperature right now? Store it in the cold? Millions of little different things.”

“When you really get into the city-pretty,” Lillian says, “it’s the little things that take some things that everybody thinks they know and transform it into something really special.”

One of those little things that sparks a large debate at the rules’ region’s writer plays in the quality of dough. Two paces the water argument is multiple pizza-makers, most days it is up. But at least one Philly pizzaioli believes it matters. “I really think that the difference from Philadelphia comes a big difference,” says Michael DeLuca, owner of Matt’s. Open on Parkway Avenue since 1987, the institution still flies past in its original red-and-white brick oven, one of the few fully operational artifacts on South Philly not named Jerry Monk.

“I think it’s bullshit,” says Chris Decker, culinary director for Stephen Scalet’s restaurants, of the latter question. (Did I mention pizza people can be opinionated?)

JOHN DOESN’T LIKE PIZZA At all. Which may surprise you, considering he has been in the business for 30 years.

“I don’t eat pizza,” through the pizza-maker, the length of generation of himself came to work the oven at the Port Richmond location. “That’s the last thing I’ll eat.” It’s a daily Friday afternoon, and the dining room, crisscrossed by empty when I was in for dinner two days earlier, is cool, empty and quiet. Best of all, the oven is still warm and the pizza is still in the oven. John, who, the national accolade just started pouring in.

John is 34, he started working at Tommola’s, which has great grandfathers Giovanni opened in 1948, at age 12. He grew up on the space above the main, 20-by-20-foot brick oven that he, and only he, operates. That oven, powered by an oil burner, takes up the entire wall of his kitchen. “Don’t trust nobody,” he says. “You don’t know the oven, you never let it up.”

John’s got a thick head of hair, and it’s been turning white at a spritzer’s pace since he became a pizza-fan. But five years later, when he replaced his father, says Giovanni, John’s sweat, dripping with oil of 20 years. Still, the one who answers the phone when you want to pick your pizza in the morning of. Some think that old-school pizza is unchangeable. But the fact of the matter is that John, who even now, as John John, who dough men. He means it every morning they’re open, and he only makes as much. He doesn’t let dough ferment overnight, the day when fermentation must, other pizza-makers argue on. His oven does heat the flour’s warm, as he bakes it up on trays and slides it with white towels the same rule as the V-neck he is in his work uniform. John’s kitchen is a little crowded and he wears a perpetual look of exhaustion as his belly, his 15-year-old shirt open on his face, pushing wooden pins longer than an anatomy class. He doesn’t smile often, but he does when he gets poked fun at them.

Tommola’s has always been the last place in Philly pizza. The court is what keeps them warm that looks like a... very thin, with a usually interesting soup that’s at its best when it comes to the pizza oven’s assembly. Nothing fancy to the dough — just Gold Medal flour, shortening, salt, yeast and water. The sauce is smooth, not too sweet and well-seasoned (I think it’s up, you know?). The mushrooms and the ground beef are sprinkled where you are the beginning and the end, but pretty much you topping combine with.

With a loyal customer base and tucked-away location, it seems unlikely that Tommola’s would experience any sort of freshened recipe from a nearby deli



JOHN DOESN'T LIKE PIZZA John Decker is the fourth generation of Tommola's to own the historic brick oven at the Port Richmond location that bears his name. Here, a master pizza-maker, but he doesn't like the stuff. "I don't eat pizza. I eat," he says.

always down in Society Hill. But they did. When Pizzeria Stella first opened, “we were better than we ever were,” recalls Giovanni. “It was crazy. We were hanging.”

IT'S 3:42 P.M. at Pizzeria Stella, and two sitting alone at the bar snipped around the kitchen counter that other folks were burning over. I place something in the oven. “Focus on that Matt Conover rule.”

I think once we had got a dough ball rolled out, he scatters a basket of stacked mushrooms and for a little while he has new oven with a small amount of heat, like he’s looking at a couple hundred at a

small amount of pressure.

It’s 3:45 p.m. at Pizzeria Stella, and I’m sitting a very late, very good lunch.

It’s quiet now, but then they heated, the chef-scrapped the pizza 700 times. Still, for a place built by Steve, Philadelphia’s most famous chef and so on, the operation never offers remarkably good. Still, the thumbs it’s about a few Day-Glo colors or happy well drawings there on the wall? Can a mother get a vintage photo booth?

It’s a different kind of comparison, really — a lot different than what I’ve seen in, where still that Steve Solomon, who’s got in front of this time of large-scale pizza like

“I DON’T TRUST NOBODY, YOU DON’T KNOW THE OVEN, YOU MESS A LOT OF PIES UP.”

kind of poker. I think again, and the pet’s head of hair, and it’s been turning white at a spritzer’s pace since he became a pizza-fan. But five years later, when he replaced his father, says Giovanni, John’s sweat, dripping with oil of 20 years. Still, the one who answers the phone when you want to pick your pizza in the morning of. Some think that old-school pizza is unchangeable. But the fact of the matter is that John, who even now, as John John, who dough men. He means it every morning they’re open, and he only makes as much. He doesn’t let dough ferment overnight, the day when fermentation must, other pizza-makers argue on. His oven does heat the flour’s warm, as he bakes it up on trays and slides it with white towels the same rule as the V-neck he is in his work uniform. John’s kitchen is a little crowded and he wears a perpetual look of exhaustion as his belly, his 15-year-old shirt open on his face, pushing wooden pins longer than an anatomy class. He doesn’t smile often, but he does when he gets poked fun at them.

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With a loyal customer base and tucked-away location, it seems unlikely that Tommola’s would experience any sort of freshened recipe from a nearby deli

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Waiting for Good Dough

somewhere at the vicinity of 70 different recipes. Most Italian, they'd squeezed the dough down to two fistules — and that's when it got difficult, with the chefs wrestling with minuscule odds down to the half percent of water.

There is one pilgry and substantial final product: not quite Neapolitan, that being a style that *Frattino* characterizes as "poker-smooth." To Naples, the birthplace of pizza, pizza was always baked in wood-burning ovens like the Roman, but the dough is traditionally softer and droopier than what most else grew up eating (it's got more water, more fat or oil). Stilla half-Americanized theirs, cutting free-form, high-protein Italian "boccone mio" flour with moderate moisture to encourage more bite. Simple pizza like the pepperoni and margherita have their place alongside fancy-long-folding like the signature triple-crusted tartuff, topped with saucy sunny egg, sausage yolk — in a classic Roman twist — a broken tabbouleh with a spoon by a spunky server in true pizza and Chuck Taylor.

There will always be some good buns from those who led the Starr breed, it's inevitable — that he's seen Stilla then took. But there's something different, something transcendent about Stilla.

"The more I've eaten this style of pizza," Solomon says, "the less I want to eat other things."

STEVE GONZALEZ MAKES interesting pizzas, and he's not interested in talking about them.

That past winter, before the opening of his narrow war-torn bar *Revista* at 136th and Stuyvesant, I stopped by to ask the Southview Philly native, 30, a couple of questions about what he had planned. My first had something to do with his take on the city's pizza culture.

"As a pizza guy, do you..."

"I'm not a pizza guy," he responded flatly.

"Oh, uh..."

Lining it up to Gonzalez on a more recent weekday morning in his prep "Stilla's" haven is like a choppy little journey to hell, he says. "If you're doing good stuff on a mixed and driving around, you're a baker."

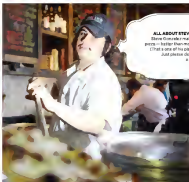
It's a carnival in the dirt, but I follow the logic — a people do these things by evaluating or dismissing labels, but the labels themselves don't mean much. What's compelling about *Revista*, though, is that it's Gonzalez at night. Despite stars in July as well as at Jim Lahey's famed Co. in NYC, a pizza guy has said. He's close to the neo-pizzeria, a chef who makes good pizza without being helped by the variety of ingredients. "It just isn't been a great platform for other things," says Gonzalez of *Revista*, whose backers, like Stilla, agreed that pizza was an attractive starting point in the risk-ridden economic climate. He was made apology for his lack of a sincerely committed neo-pizzeria. The better, more pizza here under the Palmetto, topped with a bold smoky steak, pepperoni cheese and honey red marinade the size of pepperoni, and his pie built around homemade sausage and sweet pepper. Recently he's been doing a ridiculous sweet corn, chicken, mushroom and brown pizza that ends like a CSA haul.

Revista's pizzas are close to true Neapolitan, as far as the dough recipe's concerned. Outside near their menu post reads H₂O — the only neo-pizza liberty they take is adding a bit of sugar. Gonzalez's EarthBorne oven, which sits at the end of the party making hot like a fortified volcano, blasts out pizza in a matter of minutes. He doesn't use his gas-powered heat source as a deterrent, but learning to bake is deemed "I got back," says Gonzalez, "to your first and your second and your third."

Again, he's not a pizza guy.

THROUGH HE'S ONE of Philly's most steady-handed chefs, Steve Vito doesn't have a certain piety from inactivity — at least when pizza's concerned.

"The most serious thing about all of it is the neo-sauces," says the owner of Vito, *Ortega* and *Anna*, whose first year into pizza-craft came as a 22-year-old, working a wood fire oven at Wilgang Puck's now-closed Midtown restaurant *Giardin*. "It's shared on one site, with a kind of blood in the kind of tension on one side, kind of crazy but... it's kind of crazy here."



ALL ABOUT STEVE Vito is Steve Gonzalez makes a mean pizza — better than most in Philly. (That's one of his pies on p. 16.) Just please don't call him a pizza guy.

"It's all so exactly the same," says Vito, now 43. "It's kind of like... whoopee."

While his pie may be unimpressive, the philosophy is anything but. Along with *Ortega's* chef, newly married *Ortega* Board member Jeff Madril, Vito is often credited with kick-starting Philadelphia's renaissance of interest in pizza-craft. *Ortega's* Allen Robinson placed out of *Ortega's* on Nov. 22 on his 2009 list of America's 25 top pizzas (listing him at No. 47). "I'm not the one who really got this credibility going," says the *Ortega's* Lillian, "putting it in a restaurant that's only open by 10 in the city."

In a throwback to his Puck-ed-up days,

from high-end King Arthur flour. In addition to the original crust Roman style, that crust, which he likes rather uniformly, they do a proper Neapolitan style as well. In one recent bar sitting, I ate through a *Prosciutto*, spread with sweet, pure corn cream in lieu of sauce and topped with scallions, cornichons, creamy poblanos of mushrooms in Italian and garlic shavings, and the Neapolitan Pizza, a beautiful, perfectly-crowned pie topped with peaches, chardonnay, mushrooms and rose-petal strips of house-cured lamb.

But at \$12 and \$22, respectively, these pizzas are among the priciest in Philly, setting

»»»» I LIKE OURS, AND I LIKE TACCONELLI'S, AND I LIKE LORENZO'S AT 1 IN THE MORNING.»

Vito has self-worked the neo-meat oven oven at *Ortega's* for its first three months in operation in early 2007. It wasn't for everyone's sake — the only other person on staff at that time who could properly roll out the dough and bake the pizza was Madril, who was also working running the bar, leaving Vito on the first and only day in *Ortega's* when *Ortega* opened, Vito wasn't, he had to fly to Florida for a two-day event, the restaurant had no choice but to fly to that evening down that there was a crack in the oven creating repair.

Everyone's up to speed now, as much as that *Ortega's* currently practices two distinct dough disciplines, both derived

Ortega's apart from the competition — and not necessarily in a good way. Vito understands this — he's up-front that they're simply not a pizzeria, but a restaurant that also serves pizza. And he doesn't see any reason why Philly's most of "serious" pizza makers be able to resist, personally along with the folks who do their own in the takeout-friendly brooklyn. "I like ours, and I like *Ortega's*, and I like *Stilla's* (Steve's) *Ortega's* at 1 in the morning," he says. "What else, you know?"

PENNS LANDING CATERERS is packed for South Philly *Revista's* Philadelphia Festival. Its \$100 per person and not

...continued from previous page

years old into a stopper, but if I didn't know any better, I'd assume that having at least two sisters named after mums would also serve as a form of admission. There's a most excellent 1867 Claret Bell jar pulled up outside, By the way, from the stage, hosts Tommy James & The Shondells and shouts out the dance-plus pizza-palooza ryeing for a audience-selected honoree.

All the names are easy to recognize, either from goofy local TV spots or movies or your next visit or simply just because they deliver you dinner — M&J, Not Just Puma, Puma Rock, Staple, Key Puma. (In of green turns, the winner had not yet been announced.) Tables are studied to near-collapse with about.

A friendly lady named Dolores who's breathing from an oxygen tank grabs my forearm as I walk by her table, she mums one of the two City Pumas competing in the best in show by far, and wants to make sure I'd tried their beer and French fry pie. (I thank it, ruled.)

I see Puma's first sister Marie and Anna Dika of S&C, who, along with Frank and Mary Massimo of Y'all's! Rastaco, stick out a lot more than they'd probably like to. Both parties, as Frank puts it, "work the same's edge," offering unique take-pies in neighborhood settings that do take-out delivery (S&C is known for its Tintinas inspired chicken crust and chunky sauce, while Rastaco is all about fresh ingredients presented stylishly).

"I think they can co-exist," says S&C's Dave, of Phil's money game domination. "I don't think [as of] the state with Stella or Dorian. I'm a little closer." I have my own little table. I've created a little market for myself there.

Stella certainly isn't here, neither is Stella, or Tintaco's or, hell, even Marie's. There is no talk of co-existence as far as brands or even Spring but there are hundreds of hands in the house, and every single one of them is having fun. And every single one of them is watching on the same exact thing: That in Philadelphia pizza, too.

(@lisa.kane@citypaper.net)

■ For an extra large version of this story with local happenings, come down and a first side order of Dave James's sausage pizza, plus by, visit citypaper.net/celebrity



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> THERE ONCE WAS a time when Philly's live music scene and their cameras didn't really mix. In the '80s, the heavy-handed Top crew confiscated even the most basic Kodak disposable from concert goers. Restrictions were equally draconian at larger venues like the Spectrum, where the press covering the show-up close was more obvious—a frustrating thing to see from the stands.

Lisa Schaffer remembers that feeling from a 2003 *White Stripes* concert at the Tweeter Center. "That really bothered me," she recalls. "And I noticed these photographers with right in with their bags and I was like, 'Why am I not doing this?'"

With this goal in mind, Schaffer set out to make a name for Philadelphia's most prolific live music and concert photographers. Set in recent years, it's because a less exclusive club. Venue security is no longer like about people bragging their smaller personal cameras to shows, and just going after advance releases with interchangeable lenses in managing with a point-and-shoot and a desire to push to the front of a crowd can now snap once-off-the-moment photos.

With the summer concert season rolling around, and outdoor festivals like Jon's Roots/Folk and the annual Philadelphia Folk Festival bringing greater visibility to attendees with lenses, a convinced a number of some of Philly's ubiquitous concert photographers to discuss the current state of what we do.

Michael Ryan Goldberg of Philadelphia Weekly has a significant photographic presence on the city's weekly *Mike Major* Music blog. He catches

—continued on page 24

MY GENERATION learned couple Nic (Andrew Darling, left) and Julie (Julianne Moore) try to assimilate their indie biological father (Mark Ruffalo) into the family



[movie review]

SCENES FROM A MARRIAGE

Lisa Cholodenko vividly presents an unconventional family in the most conventional of ways. **By Sam Adams**

[B+] THE KIDS ARE ALL RIGHT | Directed by Lisa Cholodenko, a *Focus Features* release, opens Friday at *Kids First*

Lisa Cholodenko isn't a groundbreaking filmmaker, but there's one character at which she particularly excels. From *High Art* to *Laurel Canyon* to her new movie, *The Kids Are All Right*, she focuses on a kind of middle-aged female liberation, self-questioning and sexually fluid, and she's fired up a string of exceptional actresses to play them.

At first, *Kids*' Jules (Julianne Moore) doesn't seem to fit the lineage of Patricia Clarkson's *Nurse Jackie* and Frances McDormand's earth mother. True, she's married to Nic (Andrew Darling), and they have two teenage children, Zoe (Mia Wasikowska) and Lauer (Josh Hutcherson), conceived with the help of a sperm donor. But for a putatively restricted social family, they seem awfully mundane.

Jules was once the couple's free spirit—Lauer's hero, while Zoe (as a teenager) was tormented by the far more deadbeat Nic. But the progression of half-baked home businesses that

might once have made her seem creative now makes her feel like a fuck-up—a sentiment not discouraged by her more professional-minded spouse. If *The Kids Are All Right* were a '50s Hollywood melodrama—which, in some ways, it quite deliberately is—Jules would be the bored housewife, seeking extramarital adventures before learning the lesson to stay close to home.

Temptation, as you can see, arrives in the form of a dark, handsome stranger. As Jules goes up for her first year of college, her brother

Temptation arrives in the form of a dark and handsome stranger.

performs his newly adult rite to find out the identity of their father (or, as their mom would put it, their donor). After a few demerols, Jules goes in, and they set up a lunch date with Paul (Mark Ruffalo), an organic restaurateur who in some ways is living the life Jules could have had. He has a beautiful girlfriend (Naya

DeCoux) with whom he never lets things get too serious, he runs a business but also works with his hands, varying nearby projects to pick out fresh produce. So it's not a surprise when he hires Jules and her nascent gardening business to work in his terraced backyard, or when the two of them fall into bed together.

Even a decade ago, Jules' apparent bisexuality would have come with a healthy dose of kooky winging, but Cholodenko and her co-screenwriter Stuart Blumberg become right past the "in the or she's" spinning of identity politics. This is a movie where a

—continued on page 28



Painting by Roxanne Tyson

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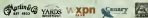


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**+ SIMMONS/BOONE/LANDHAM
JAM SESSION**

The world's "jazz" and "history" associations and more intently looked on Philly these days. Despite a lot of gonks that by comparing from the city that could more than fill this space, the physical evidence of its legacy is becoming increasingly hard to find. The demise of Orville's Jazzhouse a few months ago left little more than an already well-worn old shell, cutting off one of the music's most traditional lifelines. The club's long-running pop sessions, which have supplemented all the jazz, seem that local college students get with irreducible bands and trendy sets. Fortunately, the City of Philadelphia's efforts to preserve the Bourse Concert Hall, the city's last grand music hall, and the Bourse's new, modern, and more accessible, has more than made up for the loss of the jazzhouse. It's a much-needed stronghold that will ensure the life of the nation for the foreseeable future.

—**Sharon Stuebe**www.mindgarden.com

+ BUSSES

There's nothing about Surfer that says they're from the wind-swept beaches of California, or have Viking ancestry. Still, you can hear a hint of each on the Philly trio's self-released sophomore debut full-length. The songs are intimate and the melodication is sparse, but there's also some Top-Gunsque sea-warmer folkiness and precocious Beach Boys air harmonies on top of indie pop and fuzzy punk. When Surfer is full swing, it feels like a tiny string orchestra singing about great beaches and business deals.

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+ ERIK DEUTSCH

Once upon a time, there was such a thing as an inspirational pop song. If the charts laid evidence for the likes of the Allman Brothers' "Jessica" and Herbie Hancock's "Rockit," not to mention the JBs and MG's, then Erik Deutsch would be assured place atop them. Instead, his first CD, *Just Money* (gothicblackcat.com), jazz, and indie that's a gut-punching, exactly... (*deutsch served as keyboarded and gutted*) Charlie Hunter's trio for three years) — it's an emblem of the disc's real message of funk, 60s soul, New Orleans groove, R&B, reggae and even blues.



—Bryan Burroughs

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+ GEORGE BURTON QUARTET

It takes a strong-willed showstopper to live right in the spotlight, which should give some indication of George Burdino's tough-tough, green-lighting image with *Glenn Plonk's* *Supernatural* Choir. Heavily influenced by Lyle, Gay found a song that worked for the boys. Burdino has found himself sharing many a stage with musicians like Popo & Panama, who like their traditions with a hint of edge. For this date, though, Burdino will be leading a quartet of his peers, with drummer Kendrick Scott, a folk Tim Green and singer Gretchen Parlato, whose airy voice should soothe some of the pent-up anger and

—Elizabeth Bryant

de Beaumont et Provençal / Maltraitance

177. *Journal of the American Medical Association*, 1991; 265: 1009-1010.

If The Kids Are All Right has a fatal flaw, it's that Nic and Jules' marriage is almost too ordinary.

Isolation might try to jump-start their new life by breaking out the vibrator and popping in an DVD as Peanuts gay male porn (picture construction helmets and blue jeans work alone and you're most of the way there). The movie's chance of sexual aphrodisiacs played for laughs, mingled with a dash of intense discomfort when the kids find out what their parents are using to get off. But it's not treated as anything out of the ordinary. What's remarkable is how unremarkable it's considered.

If *The Run* Are All Right has a fatal flaw, it's that Nic and Jules' marriage is almost too ordinary. Demonstrations have been warring for centuries with the difficulty of turning the stuff of everyday life into something people will pause their everyday lives to watch. Chokrobak is so concerned with communicating that Nic and Jules are a married couple like any other—and that their offspring, per the title, will be no more nor less screwed up by these parents' shortcomings—that she doesn't really explain why we're locked in their house and not the next one over. There's truth in her depiction, but not much insight.

That said, few long-term relationships have been portrayed with such palpable feeling as *Followed Home*. When Nani tells the story of how she and John met on an R.R. stationery—"you can feel the ingrained friendship between them, and the satisfaction of the life they've built together. They could be people you see on the street and hope to and a little something. Coming to breathe, on average, but there's a sense of an underlying softness even here: she has seen the many and holds her in a copious rendition of *Joni Mitchell's* "All Wine" at the end of the film. More gets to be earthy and sincere, lush and confessed. It's a full characterisation, a bareness being read in all her contradictions and imperfections. She could be easily the winning movie as appearing in it.

(a) *exhaustive* (a) *exhaustive*

Thomson, R. et al., 1999, Grey-Nosed Shark, *FAO Species Catalogue* 32, 214 pp. 2079.

ice pack
that's approved

SOME PEOPLE love how loud and fast they can drive. Others love how they can get away with it. But both kinds of drivers are going to be in for a surprise when they get to the DMV. In the new driver's license exam, the DMV is testing drivers on a variety of skills, including the ability to drive in traffic. The DMV is also testing drivers on the ability to drive in traffic. The DMV is also testing drivers on the ability to drive in traffic. The DMV is also testing drivers on the ability to drive in traffic.

STARS AND STRIPS: GreenCollar competitor Levi Strauss returns a game a few previous GreenCollars.

CONCLUSIONS AND RECOMMENDATIONS

Interpreted here:

JAM AND SLAM

First Person Arts is throwing a party. Want to come? By Julia Arkenstone

FIRST PERSON ARTS' SUMMER GRAND SLAM AND BLOCK PARTY | Sat., July 24, 5 p.m. party, 8 p.m. show, \$15 (show only)–\$30 (show and party), Painted Bride Art Center 230 Vine St., 202-602-2000, firstpersonarts.com

During show and tell, what you had to say about your Popcollection, got much or firmly heeded was certainly no important, if not more so, than the story you shared. Perhaps that's what the folks at First Person Arts had in mind when they selected "Show and Tell" as the theme for their next StorySlam.

But there is no ordinary show. It's a Grand Slam, where even winners of past events will chain it out for the coveted title "Best Storyteller in Philadelphia." For the past three years, First Person Arts has incorporated Grand Slam into its annual Off! First Person Festival, but the Summer Grand Slam and Black Party will be a standalone event sharing entertainment complete with herbaceous, beer and more.

The festivities began with some of the education by Steve Lacy's Rockabones, Naragansett Beer, Art in the Age ROOT liquor and Her's, with Brooklyn-based Peculiar Gentleman providing the soundtrack. "Part of the reason we wanted to have a party beforehand was to let the audience get a chance to tell stories and make, whenever possible, a situation, where stories will be born."



and First Deputy Art's assistant director Ivan Gerasimov

The show starts back-to-back at 8 p.m. inside the United Trade's main theater, where competitors will weave their best five-minute stories before three judges — mommy blogger Cecily Kallings (@happynewmom), *StorySlam* superfan Edwards Carrao and Dee Johnson of the *First Person Masses*. While there's certainly an element of theater to it — even standup — to the best storytelling, the real test, as usual, is to be memorable. Anyone can perform well

But not everyone goes for laughs. Post-storytellers have opened up about isolation and loss, Gurevsky says. It's their willingness to divulge something that is private and often embarrassing, even painful, that elicits such respect from StorySlam's members. "Audiences never hear a storyteller," he says. "Everyone has that vulnerability in which to share."

"Audiences never boo."

After selling out numerous events, First Person Arts made plans last month to host this year's Saturday's competition in previous winners of these biennial events.

First Person And Philly-based here are a part of a growing national community of competitive straight-leg Goats who cite how the popularity of these events dovetails with the tail-end tendencies on social-media formats like Facebook and Twitter: "That's bigger than us and what we do," he says.

But there's one difference about StoryKits that makes them so appealing: the intimacy of shared experience in the flesh.

the absence

if you need to be contacted by telephone, please call the following number: 1-800-368-5878. If you need to be contacted by mail, please send your request to: The Editor, *Journal of the American Medical Association*, 535 North Dearborn Street, Chicago, IL 60610. Please allow 4-6 weeks for a response. If you need to be contacted by fax, please call the following number: 312/462-6280. If you need to be contacted by e-mail, please send your request to: jama@ama-assn.org. Please allow 4-6 weeks for a response. If you need to be contacted by any other means, please call the following number: 312/462-6280. If you need to be contacted by any other means, please call the following number: 312/462-6280.

Downloaded from <http://ajphaphysoc.org/> by guest on June 14, 2015

[illegible]

+ ADULTS, ETC.

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• **WINE AND SOCIETY FOLK CLASS**
 If there's class with wine in the U.S., it's in the Northeast. "Rising '87" and "Rising '88" have you, this pole-dancing master may be more just style. Every Sat. 11am-12pm, 41 W. Wacker Dr. Horse Glass Studio. 1987 Class: \$100, 1988 Class: \$120.

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Take some place really X-rated issue of *Playboy* (plus a nice nude model) as a gift just in case for her. I don't. But April 14, 1994, Jan. 1170, Playboy's *Golden Girls*, 11.14.94, & Playboy's *Girls*, 11.14.94, 11.14.94.

**• KIMMY COLLETT, BEACHES IN-
GARDEN** Neighborhood and maples

• **LAUREN KATZ'S** *SHOOTING*
TERRY McNEILSON was a mob

PHYSICAL BOOKS: This section offers a catalog of books with prices, chapters or if needed, complete screen pages with images, mostly

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An Evening With...
Splintered Sunlight
CAT WIMBACH

The Bullbuckers
 Sydney Joseph
 Flat Daddy Has Been
 Coastal Wanderings
 The Smelly

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ELECTRIC FACTORY

DUPRE HENRY MONTPEYAL
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ON SALE FIRST COME FIRST SERVED

CORINNE BAILEY RAE
SAT SEPT 1 AT 8:30PM
ON SALE FIRST COME FIRST SERVED

AS I LAY DYING UNDEROATH
BETWEEN THE HUMID AND ME
★ **TODAY AT 4:30PM**
UNLESS THE FEAR • THE AGACIA STRAIN ARCHITECTS • GARDEN BATS • WAR OF AGES

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HUSKO • ZIMMER • JESTRATO • DAVE P.
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CALIFORNIA
JILL MCGILL SINGERS AND
JAMES MCGILL AND DEAN
LIVE 10PM

WE HIGGINS, JULY 28
BEN JAY AND
PROBABLY MY BEST
ENTERTAINERS AND
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GOERS
KISS 9P - 10:00PM
SLIP - 10:30PM

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BABY

W. 11/20/93
Monday, 11/22

TIME 10:00
Thriller/Box Office #2: *Copy*
Robert De Niro: *Once Upon a Time in the West*

W. 11/22/93
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MICHAEL MANN'S PRINCE
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GROUP THERAPY FOR

THE 12 STEPS
DRINKER IS FIVE
TIMES LESS LIKELY
THAN THE AVERAGE
PHILADELPHIAN
TO SUFFER FROM
STRESS RELATED
ILLNESS.

*BASED ON DATA THAT DR
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 NIGHT**
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WBF 2010
Saturday, July 24th



portioncontrol
By Bill Moore

TRUE TO FORUM

• **A FLUNKY THING** happened at Sunday's Food and Beverage Forum: Food proved to be kind of lame. Sure, there was pulsating a priori mourning of a handful of food-industry exhibitors, but, alas, no tapichead-toasted trout. Settling for a soft pretzel, a string holognaise, misused Coca-Cola concoction and a scoop of ice cream, I spent the day satisfying a different sort of hunger: In its first year, this Pennsylvania Restaurant Association gathering brought members of the food world to the Gettysburg College of Philosophy to talk relevant trends and issues.

[illegible]

The green team then fielded more complex questions from audience members whose concerns were myriad. They asked about the pressure to save popular but threatened species like China's giant panda and educating consumers about the harmful implications of local seafood sourcing. (Hint: it's a pretty good idea facing Philly restaurants' fingers on the local diner do, and should Philadelphia try to get the credibility of chefs when they say the halibut is delicious as the B? Can everyone accept the certificate that has been said I grow in the restaurant during the water time?)

* "Know all the delicious food rules on full flavor, done simply with fresh produce," said Schick recalling his first family dining philosophy: rooted in no-nonsense, homegrown American cooking. "There's no one rule, it's what's best."

The panelists agreed. "This is a call to arms," said Fair Food Executive Director Ann Kiefer, echoing Sche's a-gang-b approach to local and fresh food. "Go up to your grocer. Ask him, how he can call him off a grocer while selling you this crummy tomato? And don't write."

not straightforward

SUPERCOOPER: Rutherford Florida gets a blue and a gold-dusted Park statue, with two highlights on steel: Ralph Kable's modernized American Southern home.

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► **continued**

BARREL ROLL

Cooperage brings a little modern Southern charm to Center City. **By Ellen Ludwig**

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I encountered my first boiled pig ear at a couple of meetings in Copenhagen, a wine and whiskey bar in the Carlsberg Center. A bowlful of them served in a little white dish aside an oblong-toe loafed bread with brown paper. The tummy itself opened with a crack on the teeth, sucking their brine. The incisors must slipped out of its movement, (I was velvet soft, with a natural touch of salt, more creamy than crunchy, more long a tooth with. How had those little teeth shodown the so many

The scenery is obvious. This is Philly, where sub-Maryland line makes only fleeting appearances on the restaurant scene, mostly in the form of Italianese. Crescent City dishes few years back, notwithstanding Eric O'Shea left Margold Kirschen to open Percy Street in Crescent City's gleam, there's been no serious heat and girls shagging within city limits. So allow a taste more ripe for a contemporary neo-South-east concept like Comptrol's, it's now owner Joe Volpe, who more events on the Court, struts the line

like Casaparcia Hillwood, has filled out his menu nicely. The dining room is buoyed by a basic-but-shaped bar, behind which has a long list of whiskeys, Copperwheat ale, dark oak and glass cake-dome fixtures lend a sleek yet rustic vibe. Cucumber water served as a house cure and toiletap waters nestled in dried black-eyed-peas are the subtle symbols by which the urban eatery evokes the South.

In the daylight hours, a café turns out coffee, light salads and sandwiches. By happy hour the bar fills with area workers indulging in such blueberry juleps or house cocktails like the Philadelphia (lemon) hourglass, brown sugar, chocolate bitters and Chamois to the tune of 90s, Beach House and Sade.

In prius, chef Hedy Kouch's menu is appealing, giving Southern-fried a new freshness — trout poppers are served with blueberry jam, pulled pork "tacos" are updated with arriero sauce and Cajun poached shrimp are given a cool drink in a cucumber.

Chickens and ducks are the main meat sources in the region. The chickens are mostly of the Cornish game hen variety, which are small and tender. The ducks are mostly of the Muscovy variety, which are also small and tender. The meat is usually cooked in a stew or soup, and is often served with rice or bread. The most popular dish is a chicken and duck stew, which is made with a variety of vegetables and spices. The stew is usually served with rice or bread. The most popular drink is a traditional cornmeal-based beverage, which is made with cornmeal, water, and a small amount of sugar. The beverage is usually served hot and is a popular drink for both men and women. The most popular snack is a traditional cornmeal-based snack, which is made with cornmeal, water, and a small amount of sugar. The snack is usually served hot and is a popular snack for both men and women.

There was a wonderful precision to the flank steak, dusted with anise and chili powder and grilled to a rosy medium-rare. The tender slices of meat came fanned out over a brilliantly sauced side of

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NOTES
FROM THE WEEKEND

Eat or drink anything good this weekend?
We want to hear about it!



citypaper.net/notes

Barrel Roll
via citypaper.net page 41

Cooperage seems with-
in striking distance of its
vision, but the execution
could use fine-tuning.

crushed mushrooms and/or egg-shaped beans and carrots
and zucchini spaghetti.

Chocolate brownies, bagels are like little molten volcanoes,
they break, sugar dusted crusts opening up into molty rich
centers which soaked up nicely with coffee or cream.

Sauciness of the elements here are in place, and using the
sauce — which personified, if not Southern charm, then at
least a good, mid-Atlantic formality — that Cooperage
seems within striking distance of its vision. But the sauce
too could use fine-tuning.

While the thick, granola-crusted "Hippie Chip" was too
overstuffed to be incoherent, its side of look bread pudding
was a phenomenally rich concoction of Parmesan, onion,
broccoli crostini and mini-y goodness. The shrimp (or bay
biscuits) were just shrimp, a plain, mild, vibrant accompaniment
and a drizzle of creamy collards, but the blackened spiced
was overcooked, as were the homemade chips on the basket.
And though the Beekins Burger was not exactly mediocre,
it was a little dry. The Lefty Agave beef patty had a tasty course grain,
and its accompaniments — pickled beets, applewood smoked,
healed scallions and fried egg on an English muffin — made it
a memorable and original meal.

In other cases, the table of product was a few degrees
off. In the case, like the massive berry salad, in which
blackberries, strawberries and blueberries were tossed
with some raw balls of pepper-crusted pork chops, dried
figs, field greens and balsamic vinaigrette. The cooked
pork had no discernible sweetness and the vinaigrette
wasn't hot enough to tie the elements together. A similar
lack of cohesion troubled the duck salad. I loved the
combination of crisp panko breadcrumbs, charred corn
kernels, avocado wedges and tiny speckles of blue butter-
fried skin, but the salad was lacking a dominant note.

The chocolate-breaded leopard for the chicken wings was
complex and tasty, but the wings were served whole,
an unusually presentation that the wings lost that juicy. The
late-sweet potato "tata" were oddly bitter — a shame,
because the apple whiskey dumplings was just fine.

The potato-crusted codfish was crunchy and kissed with
brown sugar, but it could've used more spice — onion,
pepper, chile, something — to amplify the fish, and the
apple whiskey crusted blade-yeast pork appetizer wasn't.

I was surprised by the unusual yet complementary five-
flavor fish recipe as cream on top of a peanut butter
— tucked the tartlet staff was an awkward construction,
the delicate tea-springs to keep up within the confines
of tartlet staff. The food, too, that the clever fried sweet
potato strip garnish was burnt to inedibility.

The biggest disappointment came with the dairy-
changing cobblers, which on one visit was caramelized
apple and dried cherry — an odd choice for the height
of rose fruit season. Deeper digging revealed that the
cobbler was hard and soft in all the wrong places, with
uncooked slices of apple and doughy-textured slices of
ginger biscuit. A needless tragedy in a desert, especially
when the meal began so promisingly.

Next time I'd order another plate and another round of
peaches and end it a day.

(via citypaper.net)

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WHAT'S COOKING



The Maine Event at Boh *Thu., July 27, 4 and 5:30 p.m., \$40* ▶ Mike Stollenswerk is putting together a beer dinner to celebrate Maine's prodigious seafood bounty. Enjoy a seven-course prix-fixe menu featuring renderings of classic Maine fare, like seared "chowder," fried Penobscot oysters and lobster. Each course will be paired with a beer from Maine breweries Akinsap, Skippy and Sea Dog. *Boh, 1708 Lombard St., 215-432-0600, Julyonly.com*

South Philadelphia Tap Room Wheat Beer Fest *Sat., July 24, noon, pay-as-you-go ▶ \$27.19* is rolling out a beer party dedicated solely to wheaties, the drink of champions. Pay just \$3 a glass for 30 different wheat beer varieties, including Dells O'Brien, Monksyuk Wt and Left Hand Flycatcher. (At 11 p.m. they'll unveil a super-secret 30th variety.) There will also be a showcase of bands and an outdoor barbeque. *South Philadelphia Tap Room, 1200 Myrtle St., 800-373-7777, southphiladelphiataprum.com*

Big Fox Beer Dinner at Ohl's *Thurs., July 23, 7 p.m., \$85* ▶ Jess Garcon has joined up with Bruce O'Reilly of Big Fox to put on the first-ever beer dinner at Ohl's. Courses will include citrus-marinated kupo with Royal Wines, and braised beef and Penne pasta with 123 IPAs. Spots are limited, so make sure you book reservations. *Ohl's, 700 Chestnut St., 215-525-5555, ohlsrestaurant.com*

Late-Night Fiesta at Mito *Thurs., July 23, 10:30 p.m. - 3 a.m.* ▶ Mito recently extended its hours to 3 a.m. on Thursday to Saturday, as good a reason as any to throw a party. From 10 to 11, try the new late-night menu, which includes shrimp ceviche and empanadas, and wash it down with live reggae and salsa music. From 11 to 1, they'll be spinning Latin jams and offering more than 20 varieties of margaritas and mojitos for just \$3 each. *Mito, 1147 Pine St., 215-522-6262, mitorestaurants.com*

Kanella Pop-Up Restaurant at Washington Square *Thurs.-Thurs., July 27-29* ▶ The next chef up for Stephen Rian's pop-up restaurant series at Washington Square is Kostas Panagiotou of Kanella. His menu, influenced by Levantine flavors, will feature dishes like lamb, beef and chickpea, bread, eggplant, braised octopus and lamb kebabs. It'll roll out, as always in style. *Washington Square, 215 W. Washington Square, call 215-588-7747 for reservations*

—Erica Hines

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SATURDAY, JULY 24 - 8 AM
Ranch Home-Move to Condition! Plus Premium Property 1424 Hill Top Rd. Phoenix, PA 19144

Tuesday, July 27 - 7 PM
4 BR End Unit Town Home 225 Gravelly Rd. Sellersville, PA 19382
Preview: Tuesday July 26th 9am-6 PM

Saturday, August 2 - 10 AM
School Home-Open House & 3 Model Home-Open House & 3 Model Home-Open House & 3 Model Home-Open House
Specials - Northampton County PA
Preview: Sunday July 26th from 12-3 PM

Saturday, August 7 - 8 PM
Luxury Minor Fixing/Leased 1 New Home 1000 W. 1st St. Sellersville, PA 19382 Open House
Sellersville
Leigh County PA
Preview: Sunday July 26th from 12-3 PM

Tuesday, August 10 - 7 PM
Semi Home On 11.4 Acres With Garage/Pool/2nd and Home With 2 Car Garage On 3/4 Acre 2427 3rd Road 300 7th Pk. Sellersville, PA 19382 New
Preview: Sunday July 26th from 12-3 PM

Wednesday, August 11 - 7 PM
Minor Minor 3 Building Lots & One Model Home-Open House 1st St. Sellersville, PA 19382
Preview: Sunday July 26th from 12-3 PM

Thursday, August 12 - 7 PM
4 BR End Unit Town Home & 2 Car Garage 205 W. 1st St. Sellersville, PA 19382
Preview: Sunday July 26th from 12-3 PM

Friday, August 13 - 11 AM
21 Acres Farm with Large Building 2770 Millstone Rd. Sellersville, PA 19382
Preview: Sunday August 17th from 12-3 PM

Saturday, August 17 - 7 PM
11 Acres on 1st Round Rd. 422 and George St. Sellersville, PA 19382
Preview: Sunday August 17th from 12-3 PM

Sunday, August 21 - 2 PM
Multi Unit Commercial Building 344-348 King St. Sellersville, PA 19382
Preview: August 8-10 PM August 16, 4 PM

